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MAIN ENTRANCE OF THE NEW JEWELRY BUILDING

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FORMAL OPENING OF THE JEWELRY BUILDING

ANOTHER chapter in the development of the Rhode Island School of Design was emphasized on Wednesday, January twenty-sixth, at four o'clock, when the opening exercises of the new building for Jewelry and Silversmithing were held. The lecture room on the third floor of the new building served as the auditorium, and here a large audience met the speakers. After the addresses the building was open both in the afternoon and evening, and many persons availed themselves of the chance to see the opportunities for improvement which this building and its equipment offer to the ambitious youth of the State and country.

The presiding officer was Mrs. Gustav Radeke, President of the Rhode Island School of Design, who spoke as follows:

"It is a great pleasure to welcome you here this afternoon to celebrate with us the completion of the new building, which embodies the desire of the Rhode Island School of Design to give to students the best opportunities for a finer expression of skill and of beauty in the work of the Jewelry and Silversmithing Department. The hope of the founders of the Rhode Island School of Design was that the 'principles of art applied to the requirements of trade and manufacture' would not only help the prosperity of the industries of Rhode Island but would make everyone happier by the satisfaction that the ability to do good and beautiful work gives to a man. They wanted to make Rhode Island a better place to work in, and a pleasanter place to live in.

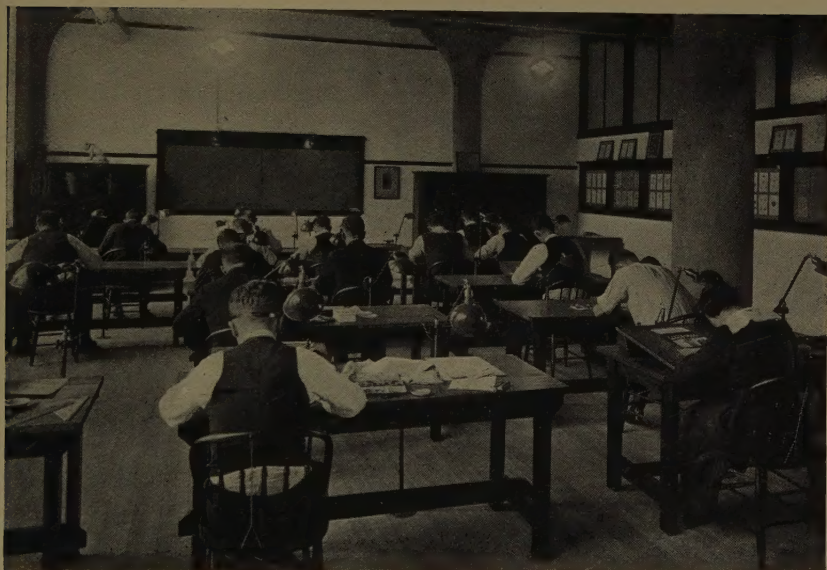
"The Trustees hope that for each Department of the School of Design a building well-arranged for its work may be built. They have had a general plan made for them all—with a large and beautiful Museum on Benefit Street as a central storehouse of knowledge and of beauty, connecting with School buildings

on College, North Main and Waterman Streets.

"A tablet in the New York Central Station commemorates all those who by the work of heart, or head, or hand made that great building a reality, and we today would remember in like manner those who have given to us this beautiful building. For the fund which made it possible, the Rhode Island School of Design is indebted to the noble bequest of Miss Lyra Brown Nickerson.

"We are grateful to the architects, Messrs. Bellows & Aldrich, who have planned the building with so much skill and care. We thank the contractors, the Charles B. Maguire Company, who under the most trying conditions have kept to the best standards of building work. We deeply appreciate the work of our own officers who have labored unceasingly to make the building as complete and convenient as possible. Our Superintendent of Buildings, Mr. Charles M. Parker, has worked hard to complete the furniture and equipment in our own workshop, and Mr. Rose, the head of the Department of Jewelry and Silversmithing, has tried to embody here the dream of many years of fine ambition. The Advisory Committee for the Department has given us much counsel and help. Especially is the School of Design indebted to the Chairman of the Advisory Committee, Mr. Harald W. Ostby, for his support and suggestions. Mr. Ostby and his brothers have carried on for years in the Rhode Island School of Design the work of their father, Mr. Engelhart C. Ostby, with the same unfailing kindness and generosity which he always showed to it. The New England Manufacturing Jewelers' and Silversmiths' Association have most generously come to our aid and raised the sum of \$15,000.00 for the splendid machinery equipment, giving us in addition their wise advice in regard to the variety and types of machines chosen.

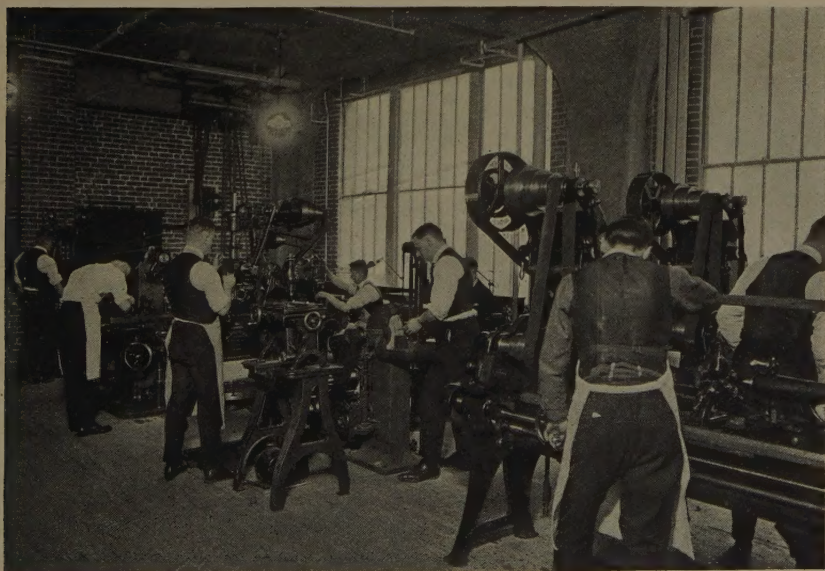
"In the past the beautiful work in jewelry and silversmithing was made



JEWELRY DESIGN ROOM

slowly by hand, without the machinery that now in this century makes it possible to carry beautiful objects into the daily life of all the people. We have now the

opportunity of making works of fine design and workmanship that will take into the lives of many the beauty and enjoyment that came in the past to a few. It is



TOOLMAKING ROOM

very difficult to make machinery fulfill a spiritual task, and the Rhode Island School of Design appreciates the difficulties and dangers before it. That the workers may find inspiration and stimulus from the past, it is gathering in the Museum and Library the best examples it can find of the marvellous metal work that has come down to us from the older times and the valuable descriptions of the methods of the old craftsmen and artists who wrought with such noble sincerity, such beautiful feeling and such endless patience.

"There is a seeming contradiction in the delicacy of jewelry and silver work and in its permanence. Comparatively small and frail, it has outlived the great buildings and paintings of antiquity. Objects made for the adornment of a beloved person, for the glory of a victor, or for offerings in religious worship have outlived all personal associations. From Crete and Greece come the frail cups and ornaments that after more than thirty centuries are still alive with the spirit of the artists who designed them with such wonderful ability that tradition for thousands of years gave to the worker a divine origin.

"The School of Design hopes that the work done here may be worthy of its friends, its heritage and its opportunities."

His Honor Joseph H. Gainer was then introduced and brought the greetings of the City. His address was as follows:

"Ladies and Gentlemen: It is a great pleasure to come here today to tell you that the City of Providence is very proud of the School of Design, and especially of this last splendid addition to your wonderful institution.

"Some twenty years ago, as I understand it, this jewelry school was started in very modest surroundings. Today there is no building in the world equipped in a more complete manner. This community is deeply indebted to the generosity of those public spirited citizens who

made this school possible, and especially to the late Lyra Brown Nickerson.

"The object of this school is to apply to trade and manufacture the principles of art in the hope that such application will not only help the prosperity of the industries of Rhode Island, but that it will make our people happier and more contented by giving the future generation the ability to do useful and beautiful work, and, as has been said, 'by making Rhode Island a better place in which to work and a better place in which to live.'

"The jewelry industry has always had a large part in the business life of our State. The Jewelry Manufacturers' and Silversmiths' Association is to be congratulated on the co-operation which it has given the trustees and faculty of this institution. Through the aid of institutions such as this, America will retain her lead among the nations of the world. Without such aid she cannot hope to do so. Here in America our higher plane and standard of living necessitate higher wages. To meet the demand of higher wages we must have more experienced designers, and we must have superior workmanship.

"I am sure the establishment of this new school here will mean a great advance in the jewelry industry. It will ensure a higher plane of business development. It will also bring the beautiful and precious to the ordinary man more than was ever possible before its establishment. The City of Providence and the State of Rhode Island have reason to feel grateful for this new addition to their many assets."

The third speaker was Mr. Theodore B. Pierce, President of the N. E. Manufacturing Jewelers' and Silversmiths' Association, who spoke as follows:

"Ladies and Gentlemen: It has been a great privilege and pleasure on the part of the Manufacturing Jewelers to come into a relationship with the School of Design which has resulted in a more intimate acquaintanceship with it. We come

here today from the Manufacturing Jewelry Industry for the purpose of attending the inauguration of this new building, where artistic training will be developed to elevate the jewelry industry. Industrial work has a practical, material side, because of the fundamental necessity of toil, of struggling for a living. Industrial work seeks also the higher things of life. We come here to see incorporated into the work artistic qualities which may help in this direction, finding inspiration in works of art, things that are beautiful,

to be things of beauty with usefulness as a secondary thought. I would not go so far as to say that all articles of jewelry are beautiful, but there is in every one of them an obvious attempt at an expression of the beautiful, and herein lies one of the chief opportunities of this Jewelry School—to impart to the products of our factories a greater degree of beauty and artistic merit.

"The Rhode Island School of Design has, through this Jewelry School, established a point of contact between its



JEWELRY MACHINERY ROOM

things that bring to us all joy and the pleasure of living, things that uplift. This School represents that side of work. All those purposes for which this School stands are necessary to our industry, the beautiful and uplifting qualities, and it is the mission of this School to furnish them.

"It seems to me that it is especially fitting that this institution should select the Jewelry industry as a field into which to extend its mission, as all articles that are called jewelry are primarily intended

world of art and things beautiful and our own very material world of work, and the instruments by which that contact is made are the students of this School. Now it is to be supposed that, for the most part, these students are under the necessity of earning their living and purpose to follow jewelry making as their life work. We may assume, therefore, that it would be a matter of deep interest to them to know something of what the industry has to offer them. From figures compiled in 1914, it appears that jewelry

manufacturing is the third industry in importance in this State; that, in Providence and the Attleboros, there were 493 establishments, representing an investment of about \$31,000,000; that they employed about 17,500 people; and that approximately \$12,000,000 in yearly wages were paid. It will be noted that the amount paid in wages represents average wages per person per week of about \$13.20. It is my own individual opinion and belief that wages paid in the jewelry industry will not sink to their former level, but will be high enough to make possible a proper standard of living and to attract to the industry a high type of workers.

"There is another thing that I wish to mention. I suppose that the students here will be mostly young men, but I can see no reason why there should not be women as well. There are already a large number of women in our industry and they have a proper and useful place therein. Women are in industry to stay and without having to argue as to their absolute equality with men, we must, I think, concede to them the right to equality of opportunity and justice.

"In surveying the field for which this School is to fit its students, I wish to emphasize the fact that, in our industry, as in all others, there is a need and a lack of those who are capable of filling the higher positions, and that there is ample opportunity for those who are ambitious.

"I cannot express too deeply our appreciation for what the School of Design has done in creating this Jewelry School, for the spirit in which they have carried out their mission, with much thought and responsibility, and at a great financial cost, with a desire to serve this industry and community. Our Manufacturing Jewelers showed such confidence in them that they gave \$15,000 to equip this building with machinery. But this fine building, perfect as it is, with the superior equipment that it has, is not of itself a school. To become a school it must have

students, and the Manufacturing Jewelers will have to be instrumental in supplying those students. Here is an opportunity which this institution has offered us, and it is inconceivable that we shall not take advantage of it as presented to us. To my mind the inauguration of this School marks the dawn of a new day in jewelry manufacturing if we Manufacturing Jewelers co-operate to make it so."

THE OPPORTUNITIES IN THE JEWELRY INDUSTRY

THE jewelry trade is a very considerable one in Providence and surrounding towns and cities. The range of products is very wide, from diamond-set individual creations to the cheapest of cheap ornaments that may be only for the day's wear. But they all fill a legitimate place in the life of to-day. They bring a little or a great deal of joy to their possessors.

A school like ours that trains craftsmen in the principles of designing and executing beautiful things is a groundwork for such an industry to build on.

In the earlier times each shop had its craftsmen, without much regard for the fundamental or orthodox principles of art. They were trained as apprentices in practical duties of the trade; some had artistic instincts and they were the designers of the trade.

But the jewelry industry like all others needs trained men. The professors are trained, the soldier is trained, and the craftsman with training has an advantage over the man who has just picked up what he knows. Knowledge is power and one of the keys to success. The Jewelry School of the School of Design takes a boy, a grown man or a woman, and carries them through the various branches of the trade, from bench worker to artistic designer.

Because the jewelry industry is a craft it must have people of taste and skill and not mere mechanical operators. Its foremen are not only executives, but they



JEWELRY BENCH ROOM

must be artistic judges of design and of workmanship. Their test cannot be the mechanical precision of a gauge. The foreman's work in a jewelry factory is good work and takes a man of ability.

We have spoken of the designer. He needs not only the practical work but the theory. Too many jewelry designers lack the fundamental principles and so lack the success that might be theirs. This school with its increased equipment offers a course for the jewelry designer that cannot be excelled.

Finally, the jeweler who specializes in tool-making has a big opportunity in this industry. The jeweler's tool-maker must be an artist as well as a mechanic; the jeweler's tools cannot be mere tools, they must be aids to production of goods of merit that can give pleasure to their purchaser.

The practical interest of business too often draws it away from the opportunities of development in the world of ideas. Yet that world, which is after all the only real world, must be kept alert to its opportunities. "Where there is no vision, the

people perish" is the text that can inspire the student of this School to the opportunities of its men and women in the jewelry industry. The industry has places for them; the School can give them an equipment to fill those places.

H. W. OSTBY

THE IMPORTANCE OF ART IN SILVERWARE

WHATEVER may be said of the importance of art as applied to silverware is equally true of and applicable to nearly all other articles manufactured for household use or ornament. Therefore, while we are considering art as applied to silver, it is well to have in mind the broader field of manufactured articles which might be included in the category of Industrial Art.

It is because art is of value to so many industries that the Rhode Island School of Design was founded and is being nurtured by wise and far-seeing persons whose endeavors are sustained by their love of beauty and for its sake give time

and effort that it may become a part of every useful object.

Silverware in different forms is one of the necessities of the household. It has been for centuries. To be sure, there is hardly an article which may be made from this metal that could not be made in some other if only utility is sought, but its natural beauty best qualifies silver above all other natural or manufactured products for certain special uses when, besides utility, beauty is a requisite.

Art adds nothing to the expense of manufacture but much to the value. To be sure this final value is often dependent upon appreciation by the great buying public, but, though the public be cool to the art quality, through ignorance, yet it is wise to add beauty to every object, no matter how humble, and never to ignore it under the mistaken notion that a commercial article, being intended for the consumption by the ignorant multitude, is unworthy of the consideration of the artist.

It would seem as though such a statement were unnecessary, and yet there

still remains among the backward-minded, the conviction that art is a thing apart, to be indulged in only as a luxury and that it has no use when quantity selling is the objective.

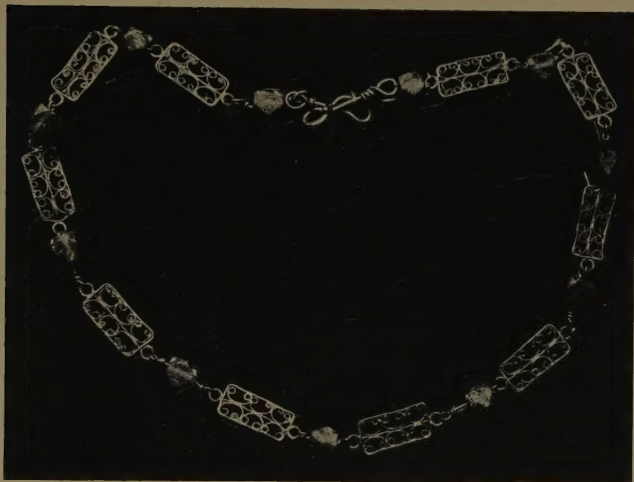
The reverse is the case. Given an object which may be made with mechanical ease and which fulfills the requirement of usefulness or necessity and add art to it, and you tend to increase the sale for the reason that it will be purchased by many who otherwise would refuse it because of its ugliness.

From time immemorial art has had a selling value. The appreciation of it has often been at a low ebb, but in this age and generation the art movement is irresistible, and he is indeed behind his era, who does not regard it as a necessary concomitant of all articles to which it may be applied.

Now art includes many branches of design endeavor. First comes construction and form. If form be pleasing, ornament may be used sparingly. Form can be ornamented to almost any degree, yet the highest development of design



SILVERSMITHING ROOM



GOLD NECKLACE WITH BLUE GLASS BEADS Roman, II cen. A. D.

Gift of Ostby and Barton in memory of Engelhart C. Ostby, 1921

is that which embodies sufficient ornament without superfluous detail.

And so we have three basic qualities, mechanical construction, form and ornament, each one of which requires knowledge to apply correctly, and in proportion to our knowledge of and feeling for these qualities we are able to add artistic to intrinsic value.

It is not a matter of chance, nor is it a matter of evolving from one's own inwardness. It is the result of the study of those wonderful works of the past and the application of their principles to the requirements of the present. For that, schools are created; for that, teachers are employed; for that, the student must dedicate his abilities, and then the commercial will go hand in hand with the artistic, and neither one will hang as a load around the neck of the other.

LIONEL MOSES

THE E. C. OSTBY MEMORIAL COLLECTION

THE Rhode Island School of Design is a unique combination of school, library and museum. Designers

and students are often familiar with the wealth of material at their command in the library, but not all realize the prime importance of studying originals when they can be seen. When the rich collections of the Museum are more widely known, the influence of this rich source of inspiration will be more pronounced. The Museum has been developed with the interests of the School in mind, as well as those of a general art museum. Of especial note at this time is the jewelry which has been secured with the Engelhart C. Ostby Memorial Fund. In previous issues of the Bulletin attention has been called to such features as the Greco-Syrian jewelry, the Greek earrings and the Merovingian fibulae. Other specimens not mentioned include XII century Persian finger-rings from Rhages, Syrian "boat-ear-rings," Syro-Roman earrings and necklaces, Roman necklaces of the II century A. D., and a Chinese ring of the T'ang dynasty. Other specimens are being added as opportunity presents, irrespective of date, country or material; the chief qualifications being that the object to be considered shall be

of high artistic merit and characteristic of its period, and so have something definite to say to the modern designer.

For students to have available many specimens of jewelry, including the special group noted above, is a privilege which those in the jewelry school will increasingly enjoy. It is indeed fitting that a man so active in building up the jewelry industry in America as was Mr. Ostby should be remembered in such a useful way, and that it is a feature of the memorial that it is growing steadily.

Specimens of jewelry in the Museum are not limited to this particular group, for other friends have realized what it means to have worthy pieces of jewelry in the Museum.

The Ostby Memorial Library Fund, established in 1916 for the purchase of books, plates, and all kinds of illustrative material for use in the Jewelry Department, has made it possible to add a large number of books to the library and a variety of illustrative photographs and plates which are indispensable to the work of the Department.

LIST OF CONTRIBUTORS TO JEWELRY EQUIPMENT FUND

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Wolcott Manufacturing Company

This list does not include those who have contributed findings and smaller supplies. These will be acknowledged in the school year-book.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

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ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,453 volumes, 16,448 mounted photographs and reproductions, 3,289 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.